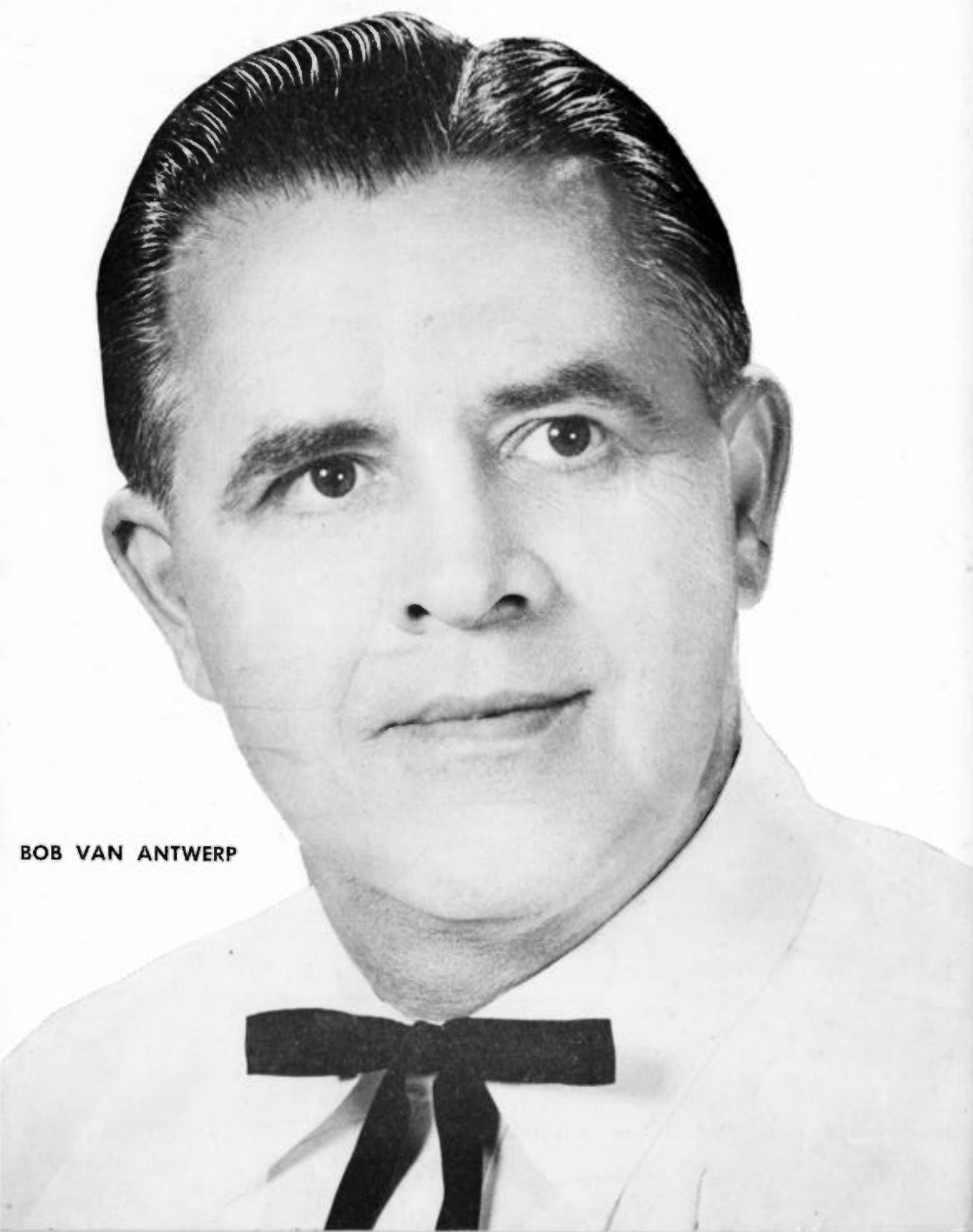


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SEPTEMBER 1963

19th Anniversary Issue



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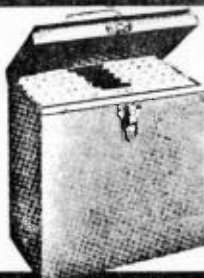
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VOLUME 19  
SEPTEMBER 1963  
NUMBER 1



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## A MESSAGE FROM THE PUBLISHER AND EDITOR

19th Anniversary Issue!! That's right, AMERICAN SQUARES enters its 19th year of publication this month.

Since its birth as a mimeographed newsletter 19 years ago, AMERICAN SQUARES has grown and changed with the square dance movement. Today SQUARES is First In Square Dancing.

During the Soaring Sixties virtually every American will be exposed to square dancing in some manner. Square dancing will grow and grow and grow.

SQUARES is on the move. We will continue to lead this growth with the promotion of square dancing as an enjoyable recreational activity for the entire family as our primary goal.

People make square dancing. The future of our hobby depends on the leadership of it. Many men have made positive contributions to contemporary square dancing on a national level.

Each month during our 19th Anniversary Year SQUARES will feature one of these leaders. The purposes of this new series are to give our readers some insights into the many facets of square dancing and to give these dedicated individuals recognition for their efforts.

Bob Van Antwerp, Long Beach, Calif. caller, teacher, and leader since 1948, is our first featured personality. He records for MacGregor Records, conducts institutes and training sessions, and tours.

His article this month is a first in square dance journalism. You can put Bob's experience and knowledge to work for you in your city.

Square dancers everywhere salute Bob Van Antwerp.

*Arvid Olson*



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# MORE COOPERATION

&

LESS  
COMPETITION

By Maxine & Wally Schultz



*Maxine and Wally began teaching round dancing in 1956 so that others would round dance with them between square dance tips. They are currently teaching three round dance groups and are on the staff of several square dance vacations in various parts of the country. Janesville, Wis. is home.*

Competition is essential in many fields in this fast moving day and age. But few win and many fall by the wayside. So it is in round dancing. Competition is a big factor in many drop-outs. New recruitments aren't sufficient to offset the ever increasing loss of dancers.

Teachers, dancers, choreographers, and callers are competing. For what? To be first to teach the newest round? To dance the most routines? For recognition of leadership? For self-promotion? For survival of their club?

It could be any number of these reasons why round and square dancing has been injected with an over abundance of competition. We can ask ourselves if we are competing to promote the round and square dance movement or competing for our own personal gain.

There is far too much tension in our every day living. Tension should definitely be eliminated from dancing to keep it the wholesome activity it is meant to be.

Dancers choose round dancing as a form of relaxation. Many dancers judge round dancing by the effort it takes to learn a round and to dance it. A dancer may not receive the same rewarding experiences from each round dance as we do.

Our time is limited so every dance we do is good practice of rhythm, timing, smoothness, step variations, and it broadens our knowledge of dancing in general. It is our way of receiving satisfaction from rounds that we may never have time and opportunity to dance again.

It is always a great pleasure to dance a round written by a personal friend, for we can visualize his every movement. Every choreographer instills a part of his own personality into each dance he composes.

This is our reaction to round dancing. You can see that it has so much to offer us. Many times we have to take a different view to see round dancing through the eyes of the dancers.

A strong round dance program is  
(concluded on Page 34)

# **THE PLACE FOR SQUARE AND ROUND DANCING IN THE WELL-BALANCED RECREATION DEPARTMENT PROGRAM**

**BY BOB VAN ANTWERP**

Assistant Director, Recreation Department, Long Beach, California

Is there a place for square and round dancing in a well-balanced recreation program? My immediate answer to this question is very definitely a YES. Now to delve into some of the whys and wherefors of this question. I would like to list some of the answers accumulated in 15 years in the recreation field as a recreation department administrator, square and round dance instructor and caller. I will list them with the usual "How," "What," and "When" introductions. All set? Here we go . . .

## **1. HOW CAN SQUARE AND ROUND DANCING CONTRIBUTE TOWARD A WELL-BALANCED PROGRAM?**

- Most important, it can be offered as a program for all age levels. Square dancing is enjoyed by elementary age children through the senior citizen category. Many cities offer square dancing for 4th, 5th and 6th grade children as a step toward developing social graces. Other cities offer it for another needed activity for the teen age set. Some start square and round dancing with the young adults thru the older age or senior citizen.
- As fringe benefits, it gives the opportunity to publicize other Recreation Department activities among square and round dance participants.

## **2. HOW DOES THE PARTICIPANT BENEFIT?**

- Relaxation and enjoyment of an activity in a group situation.
- The opportunity to make new friends. This has been expressed by participants as the answer for families moving into a new neighborhood, city, or state.
- Sociability through refreshments and after parties.

- A recreation activity that young families can enjoy without high cost for their recreation.
- The enjoyment of learning through mistakes with a smile.
- Opportunities for the children to dance in a junior dance program with other children on a non-competitive basis.
- The opportunity to become a member of a square and round dance fraternity known throughout the world. From experience I have found square dancing to be the international language.
- A healthful physical activity.

## **3. HOW ARE PARTICIPANTS REACHED AND WHERE DO THEY COME FROM?**

- Word of mouth is always the best form of advertising.
- Newspapers are probably the next best.
- Handbills and placards.
- Distribution of information with gas or water bills.
- On graduation of a class many members replace themselves by telling friends and neighbors.
- Announcement through school bulletins and P.T.A. functions.

## **4. WHEN IS THE TIME TO START A SOUND PROGRAM OF SQUARE AND ROUND DANCING?**

- Depending on season of the year in some sections of the country. Each area is different due to heat, weather conditions, etc.
- Majority of cities like to start following the reopening of school in the fall.
- Almost any time is good as long as too many classes are not starting at the same time to offset possible good attendance.
- You should have started before now, but it is certainly not too late to begin.

#### **5. WHAT ARE SOME OF THE "MUSTS" IF A RECREATION DEPARTMENT IS GOING TO HAVE A SUCCESSFUL PROGRAM OF SQUARE AND ROUND DANCING?**

- Top leadership.
- Do not rush into the selection of your instructors.
- Watch the potential instructors teach before hiring.
- Be sure they know what you expect in the Recreation Department.
- Enthusiasm is necessary in promotion.
- Plan classes with advertising well in advance. A month and even a year ahead is not too long.
- Evaluate the program periodically.
- One person should be in charge of both square and round dance programs for proper coordination.

#### **6. WHAT ARE SOME OF THE PROBLEMS?**

- A decision must be made whether to sponsor square dance clubs after participants graduate from instructional classes. The Long Beach Recreation Department does not sponsor clubs, but allows use of recreation halls on a charge basis to organized clubs.
- There is a problem of keeping top leadership in the instructional field in a tax supported program.
- Halls must be adequate in regard to size, heating, ventilation, floor quality, and cost.
- A decision must be reached regarding establishment of a charge for

the participants. There is quite a variance in fees for instruction throughout the country.

- Recreation department administrators should insist on keeping the square dancing on a recreational basis and not allow the instructors to promote themselves for outside interests.

#### **7. WHAT IS THE COST FOR THIS TYPE OF PROGRAM?**

- This depends on available leadership and facilities. An instructor's fee for an evening of instruction could cost \$15 to \$30. This is dependent upon his ability to draw and hold interested class members. If facilities are offered at no cost, the monetary return to the recreation department would be very gratifying.
- Caretaker service.
- Round dance instructor's fees, as with square dance instructors, range from being hired as a recreation department specialist to \$30 per night depending on instructor's ability.
- Instruction sheets and diplomas for graduation are offered by many departments. Long Beach offers this service.
- Providing a recreation leader to assist at classes when needed. Example: refreshment aide, assist on floor demonstrations, accept admissions, etc.

#### **8. WHAT IS THE POTENTIAL REVENUE FROM A PROGRAM OF SQUARE AND ROUND DANCING?**

- If we combine the receipts of both square and round dancing in the past four years, which was at a very reasonable charge, we find the total of \$37,304.24. This means that the program is self-sustaining. Don't you think it is time to take a look at your community and decide that there is definitely a place for square and round dancing in the well-balanced recreation department program? We in the Long Beach Recreation Department do!



# ARE YOU A CALLER WATCHER?

By STAN BURDICK

A new indoor sport has reared a prominent head on the surface of our sometimes troubled square dance channel that might send ripples clear across to the left "Isle 'o man", or somewhere! It numbers among its adherents literally thousands, maybe hundreds — well, *one* anyway.

We refer to the society of Caller Watchers. It requires no dues or badges or special skill, just a perceptive eye and a nose for nobility or notoriety.

Now, suppose you are going to take up the sport seriously. Let's examine the methods, the equipment, and the game.

It might be disconcerting to the caller being watched for you to employ binoculars. Furthermore, he might not perform in his best uninhibited manner, so scrap them. There is no handy caller watching manual on the market as yet. So we suggest you use the pictorial guide presented on the opposite page.

Wear your regular western attire. You'll blend in among the dancers and no one will suspect your intentions. Now we're ready to watch Frankly and Ernestly. (The Lee Brothers, a couple of good caller subjects from Kokomo, Wash.)

Now, some background information about the habits and habitats of callers

is important. You should know that callers come in every size and shape imaginable from the Herculean to the Lilliputian.

Have you noticed that the plumage lately has become as bright as a Bali Hai sunset? Golden 10-gallon head adornments. Cherry-red, head-to-toe coloration. Stilted and square-toed foot fetishes. Brilliant throat chokers.

And mind you, we're just discussing the male of the species! If one can't outdo another in "song" at a convention, he'll do it with plumage!

Callers are "territorial". They're showy. They have a "pecking" order. They often try to impress a mate but more often try to impress another caller.

Watch closely every antic while our subject breaks into full song. He may be rumbling, rocking, roving, ripping, romping, rollicking, riotous or ricocheting.

The rewards of being especially observant of your caller subjects are great. You can take notes, make comparisons, write a new textbook. You can classify each one, invent Latin names, and sound intelligent. Finally, you can give up the whole project, let the callers earn their worms and peanuts in peace, and go back to taw watching. That's more interesting, anyway.

# ALL SHADES AND CALLERS

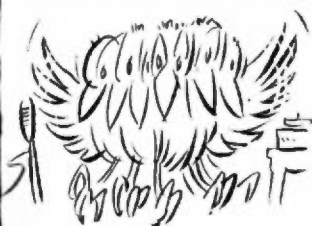
## A HANDY GUIDE FOR THE INDOOR CALLER-WATCHER

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WOBBLING THRASHER



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FLAILS WINGS WILDLY, WALKS WHILE  
SINGING TILL FLOCK GETS DIZZY.

LONG-BILLED BORROWING OWL



TAKES ALL HE CAN GET: COINS,  
GLORY, CENTER OF STAGE, ETC. +  
FORGETS TO RETURN ANYTHING.

EASTERN TEEHEE



CALL: REPEATS 'TEEHEE', 'POO-POO',  
+ 'WHO-ME?' NESTING HABITS: LAYS  
AN EGG AT EVERY DANCE.

LEAST PIPIT



RANGE: TEN FEET. ALMOST  
INAUDIBLE CALLS THAT FRUS-  
TRATE THE LISTENER.

SNOOTY SNEARWATER



RANGE: USUALLY IN THE CLOUDS.  
CALLS FOR HIGH FLYING FLOCKS.  
IGNORES THE COMMON BIRDS.

SLATE-COLORED JUNKET-JUNKER



IMPALES ITS PREY, ANY OLD SONG,  
ON A SPIKE + TEARS IT APART WITH  
NO REGARD FOR TIMING + MELODY

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## CHOREOGRAPHY

Once in a while a dancer might say, "I don't like such and such figures." Then again, a caller might remark, "I never use a so and so movement. The dancers don't respond to it." A traveling caller usually doesn't use newer movements until he is sure that they have been generally accepted.

Even after several years of using wheel and deal, dancers in many areas will still break down on the movement unless it is preceded by a pass thru. To have lines facing each other and then expect the dancers to wheel and deal out properly for the next command is almost sudden death to call.

Yet, these same dancers will pass thru and be facing another line from the other set and they wheel and deal properly without any qualms. Perhaps in teaching the movement, if this observation was brought to the attention of the dancers, they would respond easier and without question.

The experience related above is an example of a newer basic. The same is true with another movement that is much older and certainly more basic. It is the right one high, left one low command used from a line formation of three, four, or five people.

On call the ends are expected to go (spin) across in front of the line passing right shoulders past each other to end up standing in another position in the set, not in the same line again. The right high and left low is a hand lead traffic pattern to keep heads from crashing.

The center arches high on the right end to help lead that end in the right direction. The center does not arch the left but rather leads with a low left to help guide the left end to his designated position.

If the ends had started at the side positions in a line, they would basically end in the head positions. The actual formation that they would end up in at the new position would depend upon what had or had not been set up prior to the command. The following situations might be experienced.

From lines of three with ladies on the ends: the center (man) marches right high and left low to allow that lady to duck through. The ladies end up alongside of the lonesome man to form lines of three at the head positions. Repeating this call four times squares up the set to the starting point. Call as follows:

*Head couples bow and swing  
Twirl your girl to the right of the  
ring  
Three in line you stand, go forward  
and back  
Right one high, left one low, spin the  
ends and let 'em go  
New lines of three go forward and  
back . . .*

From side lines of four (normal): the call puts the ends in the head positions as couples and leaves a couple at each side.

From side lines of four: the call right one high, left don't go, puts the right end at the head position standing alone and leaves a line of three at each side.



Without too much effort, you can see the various possibilities that could be danced even at the beginner level. More advanced dancers can be put through the triple duck formations from the same line up. Perhaps you could even use double bow knots as a gimmick.

One teaching observation can be noted. Plain or fancy, the ends go to the farthest open positions from their stations to the nearest sides of those positions no matter if someone is there or not.

## CALLER'S QUESTIONS

September is the kick-off of a new season of square dance activity. The summer season now is not such a definite shutdown period in our hobby as it once was in years gone by.

This CALLER'S QUESTIONS column makes a few observations and even answers some unasked questions in the minds of many. During personal visits at camps, clinics, festivals and general square dances while traveling these past months, many questions and observations were passed on to me. Here are a few that might interest you or perhaps even be about you.

*QUESTION: "What can a caller expect to derive from attending a square dance vacation camp?"*

Some callers derive more than others from a vacation camp, even at the same session. It depends on the capabilities of the individual. First of all, you should have fun and sociability with new friends and old friends. This is over and beyond square dancing itself.

Attend those events which offer you the chance to broaden your knowledge of the square dance picture itself, since most of those in attendance are from other areas.

Some are more responsive to the material used than others. Some dance the figures while others just execute them. Some are rough while others seem smooth. The after parties bring to light hidden talents (your own included) during participation in comedy sketches.

After living with the same dancers for a week, you learn to do or not to do some of the things that happened around you. The leadership that attracts you to a particular place should give you something to take home. If nothing else, you are given a shot in the arm of interest in our favorite hobby which usually carries you thru until the next camp or festival. It makes you realize once more why you were attracted to square dancing in the first place.

*QUESTION: "Should anyone wanting to call start in as soon as possible?"*

Those who dance for a couple of years after taking a series of lessons seem to appreciate and understand the dancer's reactions. They have a tendency to practice correct figure timing, slower tempo, project fun to their dancers.

They try to do unto the dancers as they would have the caller do unto them. This, of course, will once more reflect on the original teacher and also on the willingness to continue to learn and progress while always practicing good judgment. A carbon copy is never as good as the original but a piece of the best from many will tend to build an entirely different, acceptable, personable, individual caller.

*QUESTION: "How do my square dance class graduates compare with others, not only in my area, but in general everywhere?"*

This can best be answered with more self questioning. Are they dancers or only maneuvering? Do they look sharp or sloppy? Do they really know the basic movements or aren't they quite sure where they start and end? Do they know all of the latest and greatest but flub on a Suzie-Q?

Are they enjoying the music or just frowning thru the movements as fast as they can? Have you created a race of Old Busters or are they capable and having fun at any level? Are they being accepted in general or are they dancing by themselves?

Remember, if the pupils haven't learned, the teacher hasn't taught. How proud of your dancers are YOU?

# FIGURES and BREAKS

## FIGURES

by Don Zents, Lima, Ohio

Four ladies chain  
Send 'em back, dixie style to an ocean wave  
Rock forward and back  
(All eight) left swing thru and then  
Left swing thru one more time.  
Turn 'em left, roll promenade (partner in sequence)  
Back right out to an eight hand ring  
Whirlaway with a half sashay  
Circle eight again that way  
Four ladies star across  
Turn 'em left, full around to an allemande thar  
Boys back up but not too far  
Throw in the clutch, we're off to the races  
Meet 'em again and then trade places  
Meet 'em again, catch all eight  
Right hand half, back by the left, left allemande . . .

Heads to the right and circle up four  
Head gents break and line up four  
Forward eight and back you reel  
Pass thru, wheel and deal  
Double pass thru  
Centers in, cast off  $3/4$  around  
Star thru, double pass thru and peel off  
Star thru, then peel off  
Star thru, wheel to a line, left allemande . . .

## SWAN'S SURPRISE No. 1

by Walt Swan, Riverside, R.I.

Side ladies chain, hey that's great  
All join hands and circle eight  
Circle left go round the world  
Head two gents take your corner girl  
Up to the middle and back with you  
Same two star thru, circle four  
Once around, don't be late  
Ladies break, let's circle eight  
Circle left, you step it light  
Those two gents with a girl on your right  
Right and left thru, hear me say  
Finish it off with a half sashay  
Same two star thru  
Square thru  $3/4$ , man  
Corner girl left allemande . . .

## SWAN'S SURPRISE No. 2

by Walt Swan, Riverside, R.I.

Head ladies chain across the town  
Turn 'em boys with an arm around  
Heads pass thru go round one  
Line up four have a little fun  
Forward eight, back you reel  
Pass thru, wheel and deal  
Girls half square thru  
Both turn right single file  
Walk past two, face the middle line, up you go  
Forward and back like an old time reel  
Pass thru, wheel and deal  
Men half square thru  
Both turn right single file  
Walk past two, don't be late  
All join hands, circle eight  
Just the girls, up to the middle and back  
Pass thru, you turn back  
Nearest girl left allemande . . .

## WHEN AND IF

by Sonny Cook, LaGrange, Ga.

One and three go forward and back  
Go forward again and square thru  
Four hands around and when you do  
With the sides, square thru  
Facing out, wheel and deal  
Double pass thru and when you do  
Centers move in and cast off  $3/4$  round  
Star thru when you come down  
If you can, substitute  
Two ladies chain in the middle I say  
All four couples do a half sashay  
If you can, left square thru  
 $3/4$  man, go right and left grand . . .

## NO IFS OR MAYBES

by Sonny Cook, LaGrange, Ga.

First and third go up and back  
Forward again and opposite swing  
Face the center and pass thru  
Split two, make lines of four  
Inside couples half sashay, pass thru  
Split two, both go left around one  
Down the middle do a dixie chain  
She goes left, he goes right  
Around one, into the middle and box the gnat  
Inside men do a U turn back  
Inside ladies chain (to the corner man)  
Everybody go left allemande . . .

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Andy Andrus, caller. Flip.

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Hoedowns.

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Sal Fanara, caller. Flip.

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James Powell, caller. Flip.

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1156—BLUE WATER LINE  
Charles Drake, caller. Flip.

1157—JUST ANOTHER POLKA  
Darrel Slocum, caller. Flip.

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1046—WALKIN' IN MY SLEEP  
Billy Dittmore, caller. Flip.

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Bob Augustin, caller. Flip.

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2260—I DREAM OF YOU  
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### UNDO THE DEAL

by Mark Thuston, Kansas City, Mo.

Four ladies chain  $3/4$  around  
New head ladies chain across the town  
Heads square thru  $3/4$  around  
Split the ring and go round one, make  
a line of four  
Forward eight and back you reel  
Pass thru, wheel and deal, substitute,  
you back over two  
Gents square thru  $3/4$  round  
Left allemande . . .

### TRIO SWING THRU NO. 1

by Will Orlich, Akron, Ohio

Head couples bow and swing  
Twirl your girl to the right of the  
ring  
Three in line, go forward and back  
Pass thru, gent turn back, balance  
three in line  
Swing thru two by two  
Again swing thru and balance too  
Centers chain  $3/4$  round, other two  
turn alone  
Same two cross trail thru to a left  
allemande . . .

### BEAUS AND CALICOS SPECIAL

by Bill Boaz, Lynwood, Calif.

Head ladies chain to the right  
Turn 'em boys, don't take all night  
Then first and third lead to the right  
and circle four  
Head gents break to lines of four  
forward eight and eight fall back  
Bend the line just like that  
Star thru across from you, inside four  
California twirl  
Double pass thru, squeeze by tight  
First couple left, next one right  
Pass thru and bend it too (the line)  
Then a right and left thru, turn your  
girl and star thru  
Pass thru and left allemande . . .

### FACE AND BEND

by Bob Page, Hayward, Calif.

First and third right and left thru  
Head two ladies chain to the right  
Two and four half sashay, then star  
thru  
Split two and line up four  
Pass thru, ends turn in  
Pass thru, split two and line up four  
Pass thru, then wheel and deal

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Double pass thru, face your girl  
 Bend the line, star thru  
 Center four, pass thru, allemande left

### A FAIR BREAK

by Jack May, Toledo, Ohio  
 Side ladies chain to the right  
 New side ladies chain across  
 Turn that girl, a half sashay  
 Go up to the middle and back that way

Lead to the right, circle up four  
 Two ladies break to a line of four  
 Go up and back and hear me shout  
 Arch in the middle and girls duck out  
 U turn back behind the men  
 Then substitute and double pass thru  
 Cloverleaf, that's all you do  
 Double pass thru just one more time  
 Cloverleaf, you're doing fine  
 All the girls do a U turn back  
 Allemande left . . .

### SWING AND RUN

by Jack May, Toledo, Ohio  
 Head two couples square thru  
 Go all the way around two by two

Right and left thru the outside two  
 Then do-sa-do go all the way around  
 Make an ocean wave when you come down

Balance there and have a little fun  
 Swing thru, then boys run  
 Wheel and deal, then the inside arch  
 Dive thru, star thru, cross trail  
 Look out corner, allemande left . . .

### A QUICKIE

by Jack May, Toledo, Ohio  
 Head couples lead to the right  
 Circle four, hang on tight  
 Head men break, line up four  
 Forward eight, back once more  
 Pair off, then cloverleaf and listen man  
 Inside four U turn back  
 Right and left grand . . .

### A BIT OF BETTER BUTTER

by John Ward, Alton, Kans.  
 First and third a half sashay  
 Circle up eight while you're that way  
 The boys go up and back with you  
 Half square thru, with the girls star thru

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Wheel and deal two by two  
 Star thru, go up and back I say  
 The end ladies only do a half sashay  
 Circle up eight, go around the track  
 And all four girls go up and back  
 Half square thru, with the boys star thru

Wheel and deal two by two  
 Dive thru, pass thru, star thru  
 Cross trail thru to a left allemande . . .

#### A FIGURE

by Jack Lasry, Miami, Fla.

One and three lead to the right  
 Circle four, head men break to a line

Go up to the middle and back  
 Square thru four hands around  
 Inside four star thru, cross trail thru  
 Hook on the end and wheel and deal  
 Double pass thru, girls go left, boys go right

Pass thru and bend the line  
 Up to the middle and back with you  
 Star thru and double pass thru  
 First go left, next go right  
 Pass thru and on to the next  
 Dixie style to an ocean wave, rock it

Swing by the left, same two dixie chain

Girls go left and the boys go right  
 Left allemande . . .

## NEW BASICS

### MERGE

by Bob Coats, Wickliffe, Ohio

On the call merge, the trailing or designated couple moves ahead and diagonally to the right individually to stand on the right side of the person who had been directly in front of them to form a line of four.

Left merge means the couples move diagonally to the left to form a line of four.

### EXAMPLES

Head two ladies chain to the right  
 Four ladies chain, a grand chain four  
 Head couples cross trail thru, separate  
 Behind the sides, star thru  
 Merge and pass thru  
 Turn left single file, go around the land

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Gents turn around for a dixie grand  
Right, left, right, pull by, left alle-  
mande . . .

Four ladies chain, don't take all night  
Head two ladies chain to the right  
Side couples half sashay, heads go for-  
ward

Swing thru, then pass thru  
Both turn right, single file  
Behind the sides you stand  
Merge and pass thru, cast off 3/4  
round

Girls left square thru outside the town  
Count four hands all the way around  
Men square thru 3/4 in the middle of  
the land

Corners all left allemande . . .

Heads to the right, circle up four  
Head gents break, make a line once  
more

Pass thru, then wheel and deal  
Merge and star thru  
Do a double pass thru, merge  
Arch in the middle, dixie twirl  
Star thru, double pass thru  
First couple right, second couple left

On to the next, dixie chain  
Ladies go left, men go right, left alle-  
mande . . .

Allemande left your corner maid  
Come back one, promenade  
Sides stop, heads merge, wheel and  
deal

Promenade the wrong way around the  
town

All four girls wheel around, star thru  
Center four do a right and left thru  
Then pass thru, star thru

Now cross trail thru, go left alle-  
mande . . .

## SINGING SQUARES

### TIE ME KANGAROO DOWN

Record: Blue Star No. 1681 — In-  
strumental/calls by Andy Andrus.

Dance: Andy Andrus, Houston, Tex.

Music: The Texans.

**Opener, Break, and Closer:**

Four ladies chain across . . . Jane

Turn 'em left around

Chain back across . . . Jane

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Promenade her around  
 Tie Me Kangaroo Down, Sport  
 Tie Me Kangaroo Down  
 Tie Me Kangaroo Down, Sport  
 Tie Me Kangaroo Down.

**Figure:**

Heads go up and back . . . Jack  
 Do-sa-do around  
 Make a right hand star and turn it  
 once

Once around that old town  
 Allemande the corner girl . . . Earl  
 Do-sa-do your own

Swing the corner gal . . . Al  
 Promenade her back home  
 Tie Me Kangaroo Down, Sport  
 Tie Me Kangaroo Down  
 Tie Me Kangaroo Down, Sport  
 Tie Me Kangaroo Down.

(Sequence: Opener, Figure twice for  
 heads, Break, Figure twice for sides,  
 Closer.)

**THOSE LAZY-HAZY-CRAZY DAYS OF  
 SUMMER**

Record: MacGregor No. 992 — In-  
 strumental/calls by Chuck Raley.

Dance: Chuck Raley, Lakewood, Calif. ♪

Music: Frank Messina and The Mav-  
 ericks.

**Figure:**

Head two couples up and back and  
 then you square thru

Four hands around and then you do-  
 sa-do all the way now

Star thru and make a line, go forward  
 up and back

You square thru  $3/4$  round the track  
 Allemande left and allemande thar, go

right and left and star  
 Gents back up and make a right hand

star

Shoot that star full around, to the  
 corner, all eight chain

You'll join hands and circle around  
 the ring

And then you allemande the corner,  
 you'll do-sa-do at home

Swing that same little girl and then  
 you'll promenade

Roll out those Lazy-Hazy-Crazy Days  
 Of Summer

You'll wish that summer could always  
 be here.

(Sequence: Figure twice for heads,  
 Figure twice for sides.)

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# ROUND DANCES

## KEESHKA POLKA

by Nora and Archie Murrell  
Detroit, Mich.

Record: Blue Star No. 1680.

Position: Closed, M facing LOD.

Footwork: Opposite. Directions for M.

### Introduction

1-2 Wait, 2, 3, 4 (Drum Beats):  
(Quickly) Apt, Tch, C Pos., Tch:

### Dance

1-4 Turn Two Stp, Two Stp: Two  
Stp. Two Stp: Fwd 2, 3, Swing: Bk  
2, 3, Tch (L Hand Star)

5-8 (Star Around) Two Stp, Two  
Stp: Two Stp. Two Stp (Turn to R  
Hand Star): (Around) Two Stp,  
Two Stp: Two Stp, Two Stp.  
(Manue to Face Ptnr in Butterfly  
Pos.)

9-12 Slide, Slide, Slide, Swing: Slide,  
Slide, Slide, Swing: (W Under)  
Two Step, Around Two Step: (M  
Under) Two Step, Around Two Step:

13-16 Fwd, 2, 3, Swing: Bk 2, 3, Tch  
(W L Face Wrap): Fwd Two Stp,  
Fwd Two Stp: Fwd/Unwrap 2, 3,  
4:

17-24 Repeat all of Meas. 9-16 only  
on Meas. 16 unwrap the W & end  
in Closed Pos. ready to repeat the  
dance over.

## TWISTIN' THE BOSSA NOVA

by Ben Highburger  
Dallas, Tex.

Record: Belco No. 204.

Position: Open, facing LOD with in-  
side hands joined.

Footwork: Opposite. Directions for M.

### Introduction

1-6 Wait; Wait; Walk Around, 2; 3,  
4; Side, -, Step, Step; Side, -, Step,  
Step;

### Dance

1-4 Fwd, -, 2, 3; Fwd, -, 2, 3; Turn  
Out, Step, Step; Side, -, Step, Step;  
5-8 Away, -, Step, Step; Tog, -, Step,  
Step; (W twirl) Fwd, -, Step, Step;  
Bk, -, Step, Step;



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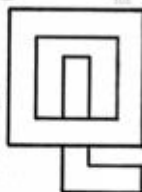
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9-12 Side, -, Step, Step; Side, -, Step, Step; Cross, -, Turn, Step; Face, -, Step, Step;  
 13-16 Fwd, -, 2, -, 3, -, Point, -, Back, -, Turn, -, Side, -, Tch, -;  
 17-20 Side, -, Step, Step; Turn, -, Rock, Step; Face, -, Cross, Side; Tog, -, Twist, Twist;  
 21-24 Back, -, 2, 3; Back, -, 2, 3; Side, -, Step, Step; Side, -, Step, Step;  
 25-28 Side, -, Step, Step; Side, -, Step, Step; Fwd, -, Turn, Step; Side, -, Step, Step;  
 29-32 Fwd, -, 2, 3; Fwd, -, 2, 3; Around, -, 2, 3; 4, -, 5, 6;

### I HUM A WALTZ

by Es and Joe Turner  
 Bethesda, Md.

Record: Grenn No. 14055.

Position: Closed, M facing LOD.

Footwork: Opposite. Directions for M.

### Introduction

Meas

1-4 Wait; Wait; Apart, Point, -, Together (To CP), Tch, -;

### Dance

1-4 Fwd, Tch, -; Fwd Turn (1/4 RF), Tch, -; Vine, 2, 3; Step (Thru), Flare (to Scar), -;

5-8 Fwd Waltz (Twld Rlod); Step, Tch (to CP), -; Waltz Turn (R); Fwd Waltz (W Twirl) To CP;

9-12 Fwd, Tch, -; Fwd Turn (1/4 RF), Tch, -; Vine, 2, 3; Step (thru) Flare (to Scar), -;

13-16 Fwd Waltz (Twld Rlod); Step, Tch (to CP), -; Waltz Turn (R); Waltz Turn (to Bfly);

17-20 Step (Bk to Bk), Tch, -; Turn (Lf), Tch (to L op), -; Fwd Waltz (Rlod); On To CP;

21-24 Bal Bk, -, -; Manuv, 2, 3; Waltz Turn (R); Fwd Waltz (W Twirl) to Open;

25-28 Fwd Waltz; Fwd Waltz (W 1/2 Lf Solo Turn); 1/2 Lf Solo Turn (W 1/2 L Solo); Bwd Waltz Manuv (to CP);

29-32 Waltz Turn (R); Waltz Turn (R); Waltz Turn (R); Fwd Waltz (W Twirl) to CP;

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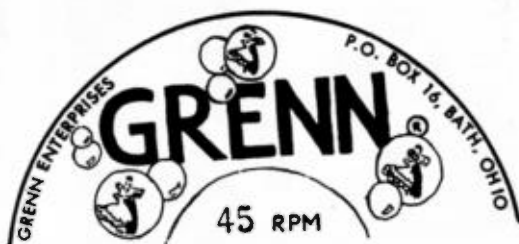
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an easy two step



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### "KEEP IT SUNNY"

by Cathi and Bill Peterson  
Detroit, Mich.

GR 14055

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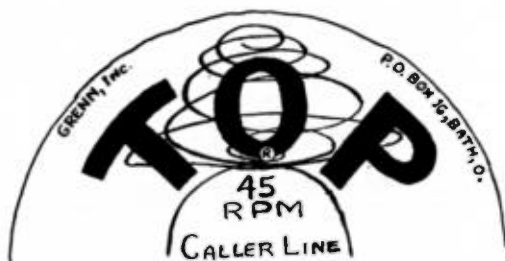
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by Buck Fish  
Philadelphia, Pa.  
flip instrumental

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● **BOOKS** — Ed Michl, the Coshoc-ton, Ohio caller and leader who cre-ated the Star Thru basic, has just pub-lished a new book, "Build Your Hash." In this compact manual, which is not designed to be a complete book about learning to call, Ed presents a new calling concept created to help you master hash. You can order this book for \$4.50 postpaid from the author, 1601 Hay Ave., Coshoc-ton, Ohio.

● **WEST VIRGINIA** — Dance in Berkeley Springs, W. Va., October 18-20, during the 3rd Annual Cacapon Capers Week-End at Cacapon Lodge. Write: Bob Fitz, 205 Jopa Road, Greencastle, Pa. for more info. —C. P. Simmons

● **MISSOURI** — The 4th Annual State Square Dance Festival sponsored by the Missouri Federation of Square and Round Dance Clubs will be Octo-ber 18-19 in Sedalia, Mo. Festival Chairman Ray McCorry, 1623 East 9th, Sedalia, Mo., can send you the details.

● **MICHIGAN**—Bob Van Antwerp, Al Brundage, Earl Johnston, and Mar-shall Flippo are the featured callers at the 3rd Annual Michigan State Square Dance Convention, November 1-2, Cobo Hall, Detroit, Mich. Dar-lene and Jack Chafee, Denver, Colo., will lead the rounds. For registration forms and additional information, contact: Convention, P.O. Box 4713, Redford Station, Detroit 19, Mich. —Sam Jackson

● **TENNESSEE** — The Greater Memphis Square Dance Association has published its 1963-64 Directory of dancers who belong to the Associa-tion. Want a copy? Write to Carl Shipley, 5061 Alrose, Memphis, Tenn. Carl is the President of the Associa-tion.

● **IOWA**—Swing with Singin' Sam Mitchell in Bettendorf, Iowa, September 14. The Quint-Cities Federation of Square Dance Clubs is sponsoring its Fall Festival at the Civic Center on this date. —*Evelyn and Fred Mangels*

● **OHIO** — The Lima Area Square and Round Dance Clubs' 4th Annual Fall Festival will be September 15 at the Auglaise County Fairgrounds, at Wapakoneta, Ohio. For more information contact: George Klausing, 1707 N. West St., Lima, Ohio.

On September 29, the Cleveland Federation of Square and Round Dance Clubs is having its Annual Square Round-Up in the Main Ballroom at Euclid Beach Park, Euclid, Ohio. —*Tommie Jane and Berle Huffman*

● **RECORDS** — Mibs Records, a new square dance recording firm, recently entered the square dance market. This label will feature callers from the Chicagoland area. Laddie Oleson is the Recording Director. Edwards Record Service, P. O. Box 194, Park Ridge, Ill. distributes Mibs Records nationally.

● **MICHIGAN** — The 2nd Annual Cadillac, Michigan Fall Square Dance Festival, October 19-20, will feature Vaughn Parrish and Vern Smith. Almost one thousand dancers attended this event last year and an even greater crowd is anticipated this year. Contact Wayne Anderson, 519 Boon St., Cadillac, Mich. for more information. —*Pat Anderson*

● **NEVADA** — The Nevada State Square Dance Association will hold its Semi-annual Meeting and Fall Jamboree on September 7 in Elko. Member callers will be featured. The Spring Jamboree was held in Tonahpah, April 6. Doug Pushard, Las Vegas, was elected president of the group. —*Ruby Crisp*

Address News to: News Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois.



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# EVENTS

Aug. 30-Sept. 2: Wheeling, W. Va. Fall Folk and Square Dance Camp. Camp Russel, Oglebay Institute.

Aug. 31-Sept. 2: Clearwater, Fla. 7th Annual Florida Knothead Konvention.

Aug. 31-Sept. 2: Rhinelander, Wis. Labor Day Week-End. Shady Rest Lodge.

Aug. 31-Sept. 2: Hamilton, Ohio. 4th Square Dance Round-Up. Camp Campbell Gard.

Sept. 1: Salina, Kans. 2nd Annual Night Owl Dance. I.O.O.F. Hall.

Sept. 4-8: Fontana, N. C. Fall Fun Fest. Fontana Village.

Sept. 6-7: New Orleans, La. Festival.

Sept. 7: Elko, Nev. Square Dance Association Jamboree.

Sept. 7-8: Corpus Christi, Tex. Round Dance Festival.

Sept. 7-8: Oklahoma City, Okla. State

Roundup. Sheraton-Oklahoma Hotel.

Sept. 14: Bettendorf, Iowa. Fall Festival. Civic Center.

Sept. 15: Wapakenata, Ohio. 4th Annual Lima Area Fall Festival. Auglaise County Fairgrounds.

Sept. 19-21: Jekyll Island, Ga. Holiday Institute. The Wanderer.

Sept. 20-21: Philadelphia, Pa. Delaware Valley Square Dance Convention.

Sept. 25-Oct. 6: Fontana, N. C. Fall Swap Shop. Fontana Village.

Sept. 27-29: Moodus, Conn. 3d Square Dance Week-End. Orchard Mansion.

Sept. 28: Indianapolis, Ind. 13th Annual I.S.D.C.A. Festival. Fairgrounds.

Sept. 28: Gatlinburg, Tenn. Gatlinburg Hoedown. City Auditorium.

Sept. 29: Euclid, Ohio. Cleveland Federation Square Round-Up. Main Ballroom, Euclid Beach Park.

Address Events to: Events Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois.



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# MAIL

Dear Arvid:

I have always instructed my classes to promenade with gents' palms up. Have I been wrong or is the cover of your August issue only half correct?

Jim Teal  
Columbus, Ohio

Dear Arvid:

Our instructions as to proper position of man's hands in promenade has always been palms up . . . Do you agree?

Vi and Joe Cihak  
St. Petersburg, Fla.

● Several observant readers caught us on this "goof." Gents' palms are up in promenade position. Our readers are correct.

Dear Arvid:

The June AMERICAN SQUARES arrived just as my husband and I were leaving for the mountains to call squares and teach rounds and international folk dancing to golden age campers.

I imagine it is not generally known that folks over sixty-five can become as enthusiastic over square dancing as the younger generation, but you should see them in action.

These elderly people look forward to this activity with eager anticipation and thoroughly enjoy every happy session.

Thank you for printing the item on "Square Dancing in New York City" (June AMERICAN SQUARES). The Nashes are charming, hard-working people who enjoy spreading sunshine in this confused world of ours.

Catherine Zeitlin  
Copake, N. Y.

Address Mail to: Mail Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois

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Not enough steam behind this release to make it different from many other releases. A production number that chugs along the track.

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One of the South's top callers, Harry Lackey does a nice job with a relaxin' dance. Music is excellent and choreography is fairly easy. A good item for club dancers.

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## MORE COOPERATION . . .

(concluded from page 9)

prevalent in many square dance clubs. This is especially true when the club officers are interested in a well-balanced program for their club. Round dance programs are successful where round and square dance federations work in harmony for the good of the dancers.

It is exhilarating to work and visit these areas of harmony. They keep abreast of progress but do not sacrifice any group to do so. It takes cooperation, thoughtfulness, and understanding of every level.

Cooperation is most important in areas where round dancers are few and each member is essential for the existence of the club. Cooperation between round dance teachers as well as within each club can create a congenial atmosphere and increase the promotion of round dancing.

Dancers should have the opportunity to visit other small area clubs. This is beneficial to each club in a financial way and for new friendships. A code of ethics to insure harmony should apply to clubs, teachers, and dancers. Too often dissension can be traced to attention seeking individuals who can achieve greater recognition by using their energies to promote harmony.

A small club may find it necessary to combine dancers of various abilities. This creates a problem at times. A few dancers may be able to absorb routines quickly, while others may require more assistance.

Some dancers get over-anxious and want to learn too many dances. They become frustrated by the memory work involved. They can easily reach the saturation point if the teacher doesn't recognize the danger signals. Often dancers may not recognize their own capacities and dance accordingly.

These are a few of the problems confronting the dancers and the teachers in the round dance field. The solution of one club or individual may not apply in other cases. A little cooperation from everyone can work miracles.

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